

TOURER.

17.-167.

[1]

DA Box



DET KONGELIGE BIBLIOTEK



130014564587

T o l v
E n g e l s k e D a n s e

satte for
2 Violiner, 2 Clarinetter, 2 Baldhorn og Bass
af
Møller,

kongl. Hof Dandsemusik · Inspektør og Repitør.

M e d T o u r e r

af
Hr. Barck,
Ballet · og Hof · Dandsmeester.

T o u r e r .

K i ø b e n h a v n 1799.
Trykt hos S. Sønnichsen, Kongelig privilegered Node · og Bogtrykker.

T o l d E n g e l s t e D a n s e

satte for

2 Violiner, 2 Clarinetter, 2 Baldhorn og Bass

af

Møller,

kongl. Hof Dandsemusik Inspektør og Repitetur.

Med Souer

af

Hr. Barck,

Ballet- og Hof- Dandslemester.

Souer.

K i s b e n h a v n 1799.

Trykt hos S. Sønntchsen; Kongelig privilegered Bode- og Bogtrykker.

1ste Tour. Dobbelt Allemande.

2. — 1ste M. og D. falde af, derefter svinge de en Tour begge Hænder.

3 og 4. — Promenade og Bals.

No. 2.

1ste Tour. 1ste M. svinger en Tour høire Haand med 2den D., derefter en Tour venstre Haand med sin egen D. for at komme paa sin Plads igien.

2. — 1ste D. svinger en Tour venstre Haand med 2den M., derefter en Tour høire Haand med sin egen M. for at komme paa sin Plads igien.

3. — 1ste M. og D. chasserer forbi hinanden og falde af, derefter svinge 1ste M. en Tour Bals med 2den D., hans D. det samme med 2den M.

4. — 1ste M. og D. dos a dos, derefter en og en halv Tour Bals.

- 1ste Tour. 1ste D. falder af om 2den D., hendes M. følger efter; derefter gaaet 1ste D. ned om 3die M.; hendes M. op om 2den M. saaledes at de møde hinanden i Midten.
2. — 1ste M. og D. gaae ud imellem begge Dr, derefter falde D. ned om 3die D., hendes M. op om 2den D., de møde hinanden ligeledes i Midten.
- 3 og 4. — Ræden a 6.

No. 4.

- 1ste Tour. 1ste M. og D. døs a døs, derefter falde de af om 2det Par.
2. — 1ste M. og D. chasserer ned i Midten, derefter gaae de op om 3die Par.
- 3 og 4. — Promenade og Vals.

No. 5.

- 1ste Tour. 1ste D. falder af om 2den D., hendes M. følger efter, derefter gaae de bag op om 3die M.
2. — 1ste M. og D. gaae lige op i Midten, derefter falde de af om 2det Par.
3. — 1ste M. og D. rundt med 3die Par.
4. — Ræden med 2det Par.
- 5 og 6. — Promenade og Vals.

- 1ste Tour. 1ste M. og D. chasserer forbi hinanden til venstre Side, derefter en Tour Allemunde.
2. — 1ste M. og D. falde af, derefter en halv Tour begge Hænder.
- 3 og 4. — Promenade og Bals.

No. 7.

- 1ste Tour. 1ste M. chasserer udad med 2den D., hans D. med 2den M., derefter vende de dem alle 4re og gaae lige imod hinanden.
2. — 1ste M. og D. chasserer forbi hinanden og falde af, derefter svinge de en Tour begge Hænder.
3. — 1ste M. gjør Linie udad med begge Dr., hans D. med begge Mr., derefter vende de dem alle 6 og gaae lige imod hinanden.
4. — 1ste M. gjør Linie opad med 2det Par, hans D. nedad med 3die Par, derefter vende de dem alle 6 og gaae lige imod hinanden.
- 5 og 6. — Ræden a 6.

- 1ste Tour. 1ste M. tager 2den D., hans D. 2den M. og gaae lige ned i Midten.
 2. — Enhver M. tager sin egen D. og gaae ligeledes op igjen.
 3. — 1ste M. og D. falde af, derefter svinger 1ste M. en Tour Bals med 3die D., hans D. med 2den M.
 4. — 1ste M. dos a dos med 2den D. og en Tour Bals, hans D. det samme med 3die M.
 5. — 1ste M. og D. chasserer forbi hinanden til venstre Side, derefter en Tour Allemande.
 6. — Ræden for oven.

No. 9.

- 1ste Tour. 1ste M. og D. dos a dos, derefter falde de af om 2det Par.
 2. — 1ste M. og D. rundt med 3die Par.

3die Tour. 1ste M. svinger en Tour høire Haand med 3die D., hans D. det samme med 2den M.; derefter svinger 1ste M. og D. en halv Tour venstre Haand.

4. — Kiæden for oven.

5 og 6. — Promenade og Bals.

No. 10.

1ste Tour. 1ste M. og D. chasserer ned imellem 2det Par, derefter falde de af om 3die Par.

2. — 1ste M. og D. chasserer op imellem 3die Par, derefter gaar de bag op om 2det Par.

3. — 1ste M. og D. de store 8te Sal.

4. — 1ste M. og D. gaar lige op i Midten og falde af.

5 og 6. — Promenade og Bals.

- 1ste Tour. 1ste M. og D. gaar lige ned i Midten.
2. — Ligeledes op igien til 2det Par.
3. — 1ste M. og D. rundt med 3die Par.
4. — 1ste M. og D. fører op i Midten i det de skifte Hænder, derefter falde de af om 2det Par.
5. — Riiden for oven.

No. 12.

- 1ste Tour. De tvende første Mr. chasserer omkring deres D. til venstre Side.
2. — De tvende første Dr. det samme omkring deres Mr.
3. — 1ste M. og D. falde af, derefter dos a dos.
4. — Riiden for oven.
- 5 og 6. — Promenade og Bals.



Violino Primo mangler

Solo Engelske Dands

satte for

2 Violiner, 2 Clarinetter, 2 Waldhorn og Bass

af

Møller,

kongl. Hof Dandsemusik Inspektør og Repiteler.

Med Souer

af

Hr. Barck,

Ballet- og Hof- Dandsamester.

SECUNDO.

Kiøbenhavn 1799.

Trykt hos S. Sonnichsen; Kongelig privilegered Mode- og Bogtrykker.

Handwritten musical score for Violino Secondo, No. 1, page 3. The score is written on four staves. The first three staves contain musical notation in G major (one sharp) and 3/8 time. The first staff begins with a piano (*p*) dynamic and ends with a fortissimo (*ff*) dynamic. The second staff begins with a mezzo-forte (*mf*) dynamic. The third staff contains two fortissimo (*f*) markings. The fourth staff is empty.

Violino Secondo, No. 2, page 4. The score is written for a single violin in G major (one sharp) and 2/4 time. It consists of three staves of music, followed by a fourth empty staff. The first staff contains measures 1 through 5, the second staff contains measures 6 through 10, and the third staff contains measures 11 through 15. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics such as *p* (piano) and *f* (forte) are indicated throughout. The piece concludes with a double bar line at the end of the third staff.

Staff 1: Measures 1-5. Key signature: one sharp (F#). Time signature: 2/4. Dynamics: *p*, *f*, *p*.

Staff 2: Measures 6-10. Dynamics: *f*, *f*.

Staff 3: Measures 11-15. Dynamics: *p*, *f*.

Staff 4: Empty staff.

No. 3. VIOLINO SECONDO.

5



The image displays a musical score for the Violino Secondo part, numbered 4. It consists of four staves of music, each beginning with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and slurs. Dynamics are indicated by *p* (piano) and *f* (forte). The first staff features a series of ascending and descending eighth-note patterns, with dynamics *p*, *f*, *p*, and *f*. The second staff continues with similar patterns, including a measure with a *p* dynamic and a final measure with a *f* dynamic. The third staff shows a more complex rhythmic pattern with eighth notes and rests. The fourth staff concludes with a *pizzicato* instruction, indicating a change in playing technique. The score is presented in a clear, black-and-white format, typical of a printed musical manuscript.

No. 5. VIOLINO SECONDO

f *p* *f* *p*

mf *rf*

dolce *f*

dolce *f*



No. 7. VIOLINO SECONDO

9

The musical score is written for Violino Secondo, No. 7. It consists of four staves of music in 6/8 time. The first staff begins with a 3/8 time signature change and includes dynamics *p* and *f*. The second staff features a repeat sign and a *p* dynamic. The third staff includes first and second endings, marked with '1' and '2'. The fourth staff also includes first and second endings, marked with '1' and '2'. The score is characterized by various articulations, including accents and slurs, and a mix of eighth and sixteenth notes.

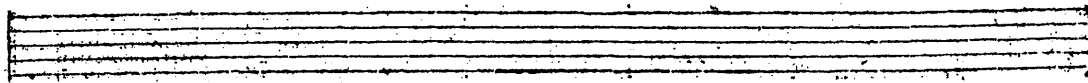
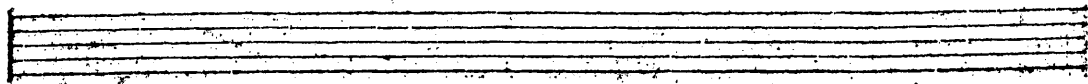
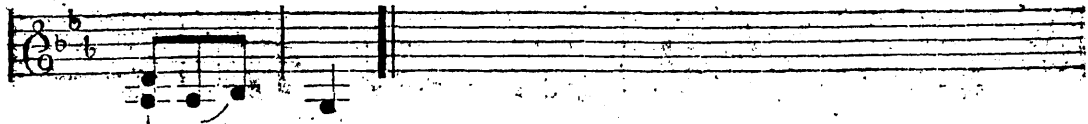
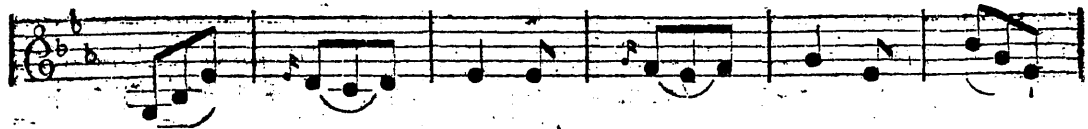
p *il* *cresc.*

f

dolce

VIOLINO SECONDO. 5. 11

11







p

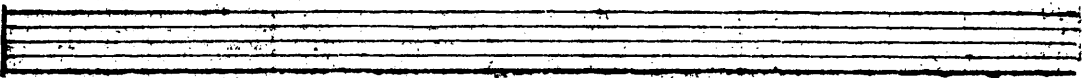
f

mf

f

VOLINO SEGUNDO.

15



This musical score for Violino Secondo, No. 12, page 16, consists of four staves of music. The first staff is in 2/4 time, the second in 3/8 time, and the third and fourth in 3/8 time. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. The first staff begins with a forte (*f*) dynamic and a piano (*p*) dynamic. The second staff includes *f*, *p*, *mf*, and *f* dynamics. The third staff begins with a piano (*p*) dynamic. The fourth staff includes *f* and *p* dynamics. The score concludes with a double bar line and a repeat sign.

First staff: *f* *p*

Second staff: *f* *p* *mf* *f* *p*

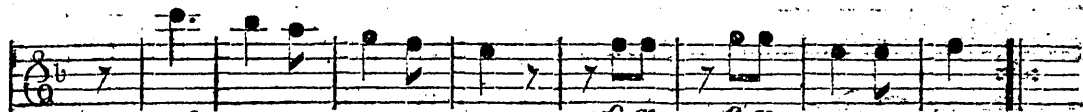
Third staff: *p*

Fourth staff: *f* *p* *f*

No. 1. CLARINETTO PRIMO in C.



Solo. p



mf

f p

f p

Nº. 2. in A.



p

f

p

f



f

f

No. 3.

CLARINETTE PRIMO in C.

First system: Treble clef, 2/4 time signature. The staff contains a series of eighth and sixteenth notes, with a forte (*f*) dynamic marking at the beginning and a piano (*p*) marking later. The system ends with a double bar line.

Second system: Treble clef. Continues the melodic line with various note values and rests, marked with a forte (*f*) dynamic at the start.

Third system: Treble clef. Features a mix of half notes and eighth notes, with dynamic markings of piano (*p*), forte (*f*), and piano (*p*) throughout the system.

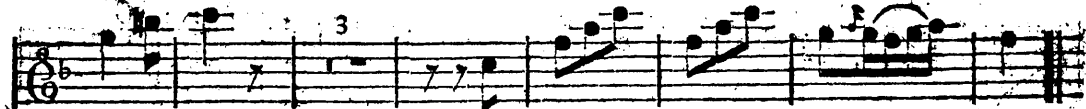
No. 4.

in C.

First system: Treble clef, 3/8 time signature. The staff begins with a series of beamed eighth notes, followed by quarter notes and eighth notes, ending with a fermata. A forte (*f*) dynamic marking is present at the start.

Second system: Treble clef. Continues the piece with a series of eighth and sixteenth notes, marked with a forte (*f*) dynamic at the beginning.

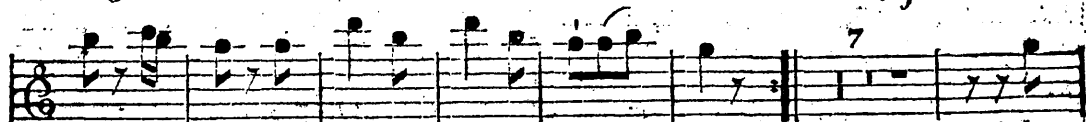
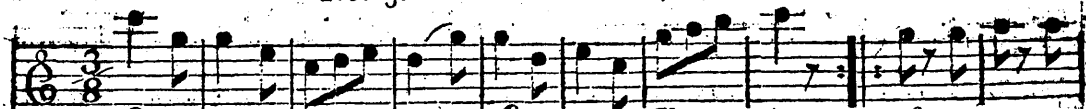
CLARINETTO PRIMO



Solo.

No. 5.

in B.



Solo.



dolce

No. 6.

CLARINETTO PRIMO in A.



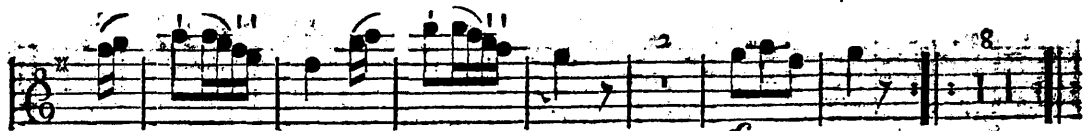
No. 7.

in A.

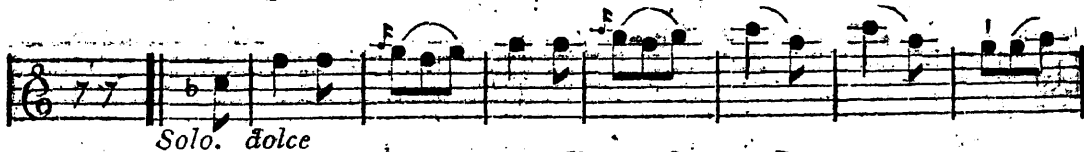
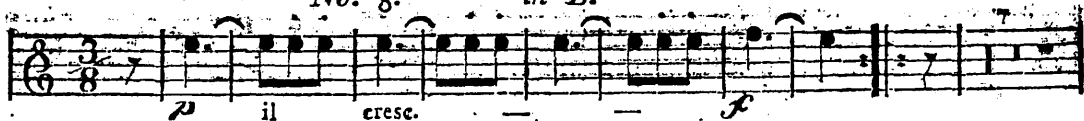


CLARINETTO PRIMO

3



No. 8. in B.



No. 9.

GLARINTEO PRIMO in B.



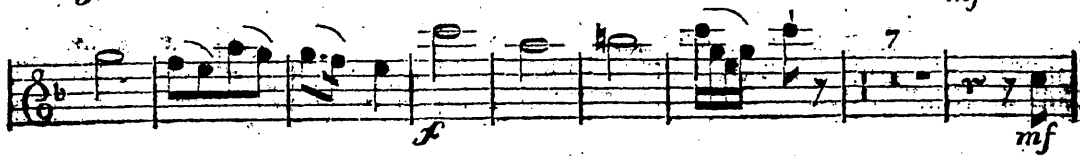
No. 10.

in A.



Solo.

No. 11. CLARINETTO PRIMO in B.



No. 12. CLARINETTO PRIMO in A,



No. 1. CLARINETTO SECONDO in C.



No. 2. in A .



No. 3. CLARINETTO SECONDO in C.



No. 4. in C.



CLARINETTO SECONDO.

3



No. 5. in B.



No. 6. CLARINETTO SECUNDO in A.



No. 7. in A.



CLARINETTO SECUNDO.

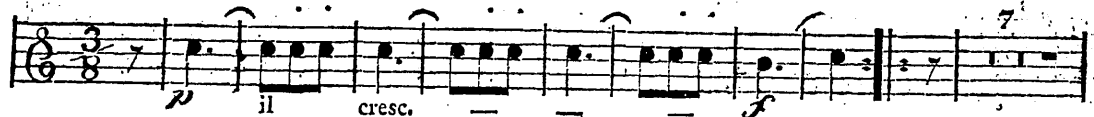
5



No. 8.

in B.

f



il

cresc.

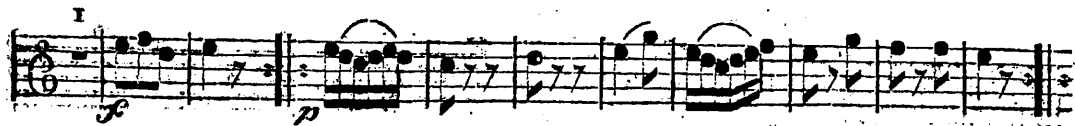
f



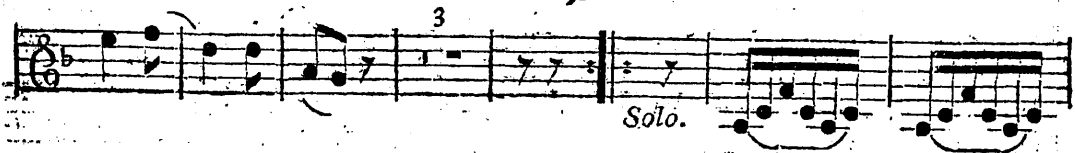
Solo. dolce



No. 9. CLARINETTO SECONDO in B.



No. 10. in A.



CLARINETTO SECONDO.

7



No. II.

in B



2

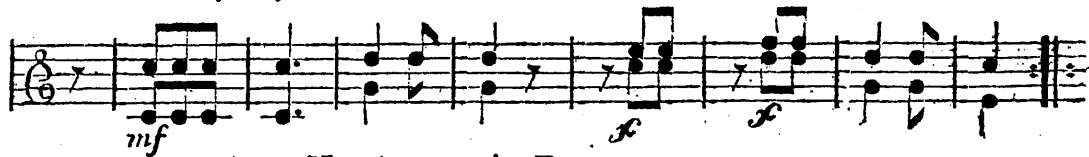
f *p* *f*

p *f* *p* *p*

f

No. 1. CORNO 1mo & 2do in E.

2



No. 2. in E.



No. 3. CORNO 1mo & 2do in C

First system (measures 1-4): Treble clef, 2/4 time signature. Measure 1: *f* (forte), quarter notes G4, A4, B4. Measure 2: quarter notes B4, A4, G4. Measure 3: quarter notes F#4, E4, D4. Measure 4: half note C4, whole note G3. Dynamics: *f* at start, *p* (piano) at measure 4.

Second system (measures 5-8): Treble clef. Measure 5: quarter notes G3, A3, B3. Measure 6: quarter notes C4, D4, E4. Measure 7: quarter notes F4, G4, A4. Measure 8: quarter notes B4, A4, G4. Dynamics: *mf* (mezzo-forte) at measure 5.

Third system (measures 9-12): Treble clef. Measure 9: quarter notes G4, A4, B4. Measure 10: quarter notes C5, B4, A4. Measure 11: quarter notes G4, F#4, E4. Measure 12: quarter notes D4, C4, B3. Dynamics: *p* at measure 11, *f* at measure 12.

No. 4. in F.

First system (measures 1-8): Treble clef, 3/8 time signature. Measure 1: quarter rest, quarter note F3. Measure 2: quarter rest, quarter note G3. Measure 3: quarter rest, quarter note A3. Measure 4: quarter rest, quarter note B3. Measure 5: quarter notes C4, D4. Measure 6: quarter notes E4, F4. Measure 7: quarter notes G4, A4. Measure 8: quarter notes B4, A4. Dynamics: *f* (forte) at measure 5.

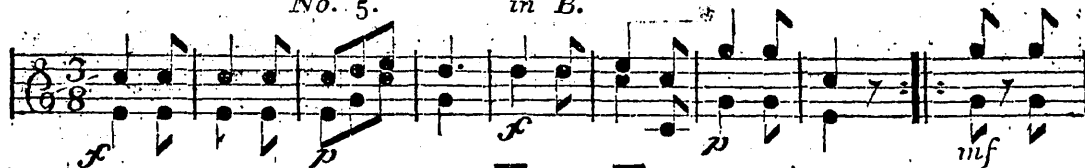
CORNO 1mo & 2do.

3



No. 5.

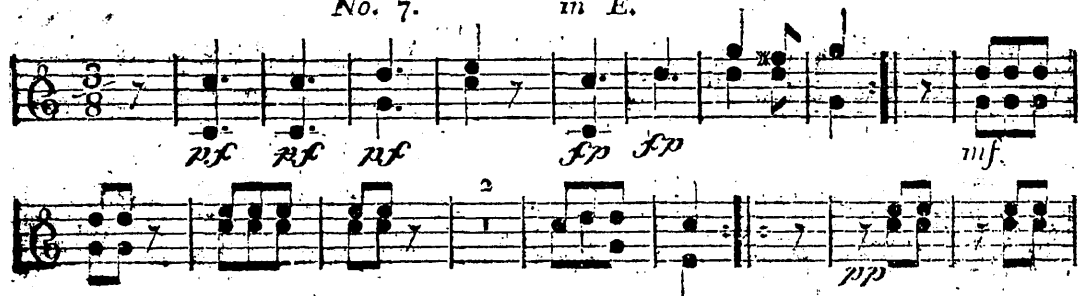
in B.



No. 6. CORNO 1mo & 2do in E.

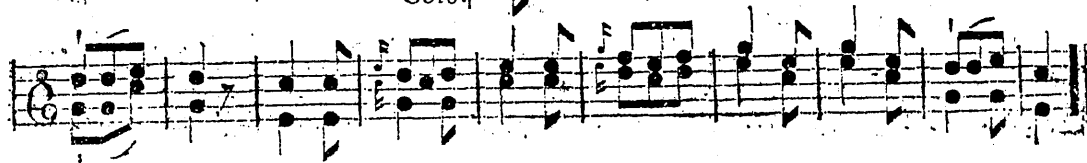


No. 7. in E.

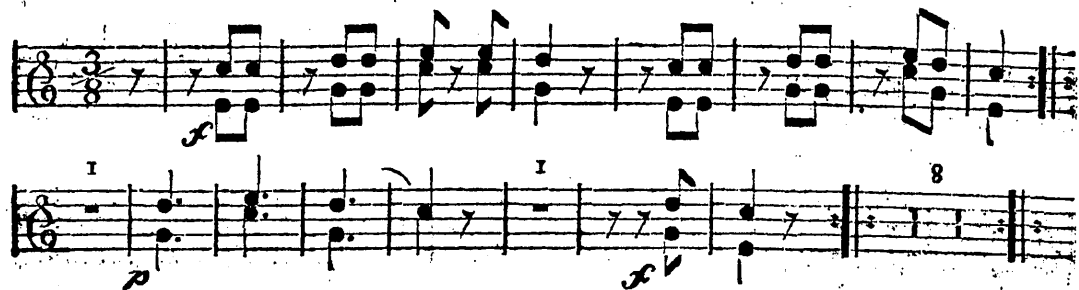


CORNO 1mo & 2do.

5



No. 9. CORNO 1mo & 2do in B.



No. 10. in D.



No. II. CORNO imo & 2do in Es.

7

p

f

mf

f

mf

ff

This musical score is for a Corn O 1mo & 2do in D, No. 12. It consists of four staves of music, all in the key of D major (indicated by two sharps: F# and C#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first staff begins with a treble clef and a 2/4 time signature. It contains several measures of music, including a measure with a forte (*f*) dynamic marking and a measure with a piano (*p*) dynamic marking. The staff ends with a double bar line and repeat signs.

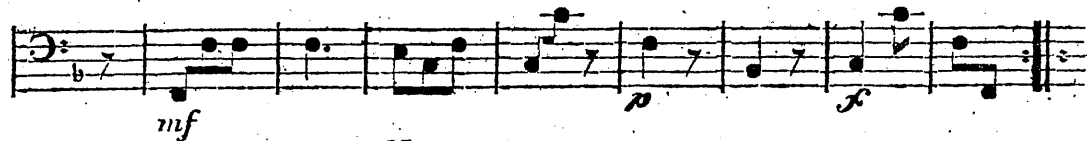
The second staff continues the melody, featuring a measure with a forte (*f*) dynamic marking and a measure with a piano (*p*) dynamic marking. It concludes with a measure marked with a first ending bracket (I) and a 3/8 time signature.

The third staff begins with a treble clef and a 2/4 time signature. It contains several measures of music, including a measure with a piano (*p*) dynamic marking and a measure with a first ending bracket (I). The staff ends with a double bar line and repeat signs.

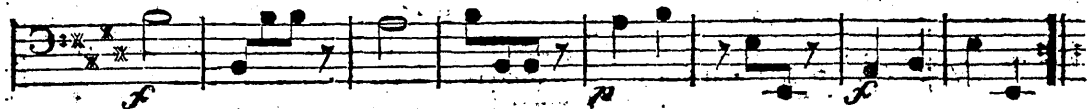
The fourth staff continues the melody, featuring a measure with a first ending bracket (I) and a measure with a forte (*f*) dynamic marking. It concludes with a double bar line and repeat signs.

No. 1. BASSO.

1



No. 2.



No. 3.

B A S S O.

Two staves of music for No. 3, Bass. The first staff is in 2/4 time and the second in 3/4 time. Both staves begin with a forte (*f*) dynamic. The first staff contains a repeat sign. Dynamics include *f*, *p*, and *f*. The second staff contains a repeat sign and ends with a double bar line. Dynamics include *p*, *f*, *p*, and *f*.

No. 4.

Three staves of music for No. 4, Bass. The first staff is in 3/8 time and the second in 4/4 time. The first staff begins with a piano (*p*) dynamic and contains a repeat sign. The second staff begins with a piano (*p*) dynamic and contains a repeat sign. The third staff begins with a piano (*p*) dynamic and contains a repeat sign. Dynamics include *p*, *f*, *ff*, and *p*. The third staff ends with the instruction "pizzicato." and a double bar line.

No. 5.

B A S S O.

3



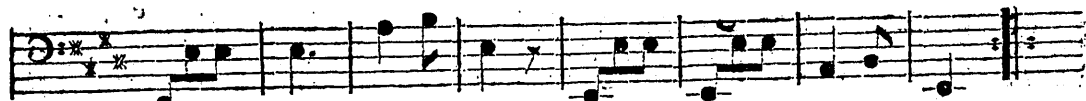


No. 7.



B A S S O.

5



p

No. 8.



p

il

cresc.

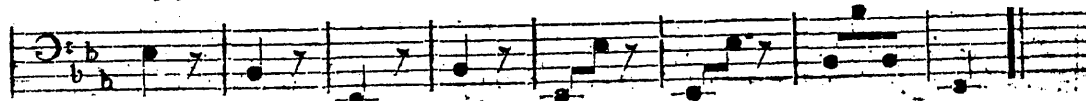
f



f



pp





No. 10.

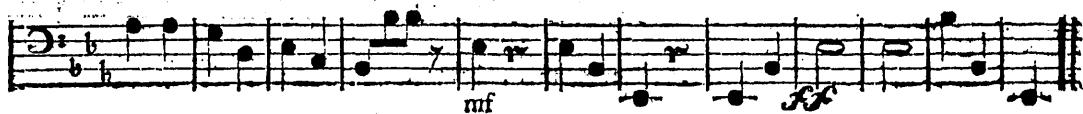
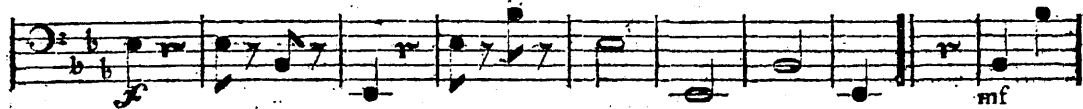
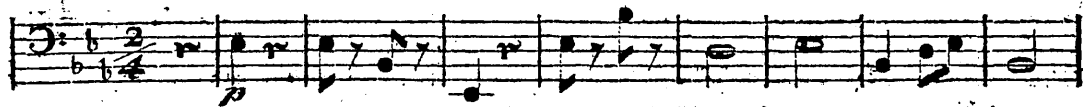


BASSO.

7



No. II.





TO